





ROOM USE





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# DOLLY VARDEN.

Comic Opera in Two Acts.

Book and Lyrics by  
STANISLAUS STANGE.

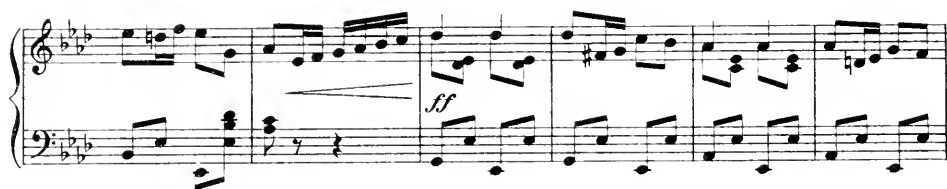
## Prelude.

Music by  
JULIAN EDWARDS

Tempo di Marcia.

Piano.

The musical score is written for piano in 2/4 time, marked 'Tempo di Marcia'. It consists of five systems of music. The first system begins with a forte (ff) dynamic. The second system includes a piano (p) dynamic marking. The third system features a triplet of eighth notes in the right hand. The fourth system includes a forte (f) dynamic marking. The fifth system concludes the prelude. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and includes various musical notations such as chords, single notes, and rests.



*Allegretto.*





Moderato.





9  
ACT I.

# Introduction.

"Swing, my Pretty One, Swing."

No 1.

Lord Gayspark, Lucette, Alice and Female Chorus.

*Allegretto.*

Piano. *ff*

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff. The first system is marked 'Allegretto.' and 'Piano. ff'. The notation includes various chords, arpeggios, and melodic lines. The score is written for piano and features dynamic markings like 'ff' and 'f'.

4524





## LORD GAYSPARK.

The third system of music features a vocal melody and piano accompaniment. The vocal melody is on a treble staff with a key signature of one flat and a common time signature. It contains six measures of music, with lyrics underneath. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. It contains six measures of music, primarily using chords and some single notes. The bass staff has a key signature of one flat and a common time signature. It contains six measures, mostly consisting of single notes, with some rests.

Swing— her high and swing— her low, Swing my

The fourth system of music features a vocal melody and piano accompaniment. The vocal melody is on a treble staff with a key signature of one flat and a common time signature. It contains six measures of music, with lyrics underneath. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. It contains six measures of music, primarily using chords and some single notes. The bass staff has a key signature of one flat and a common time signature. It contains six measures, mostly consisting of single notes, with some rests.

la - dy to and fro. Swing— her thus and swing— her

The fifth system of music features a vocal melody and piano accompaniment. The vocal melody is on a treble staff with a key signature of one flat and a common time signature. It contains six measures of music, with lyrics underneath. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. It contains six measures of music, primarily using chords and some single notes. The bass staff has a key signature of one flat and a common time signature. It contains six measures, mostly consisting of single notes, with some rests.

so; Swing, my pret - ty one, swing. ———

Swing her low — and swing her high, Swing my la - dy

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). It features a melody with a long note on 'low' and a dotted note on 'high'. The piano accompaniment consists of two staves (treble and bass clef) with chords and a simple bass line.

to'ard the sky, While I sing this lul - la - by;

The second system of the musical score. The vocal line continues with 'to'ard the sky' and 'While I sing this lul - la - by;'. The piano accompaniment features a more active bass line with eighth notes.

Swing, my pret - ty one swing. — Lul - la - by,

The third system of the musical score. The vocal line includes a long note on 'swing.' followed by 'Lul - la - by,'. The piano accompaniment continues with a steady bass line.

lul - la - by, lul - la, lul - la, lul - la - by,

The fourth system of the musical score. The vocal line features a series of 'lul - la' phrases. The piano accompaniment has a more complex bass line with eighth and sixteenth notes.

Lul - la - by, Lul - la - by. Swing,

swing, my pret - ty one, swing ———

(Dialogue.)

Swing, swing, swing, swing, Swing, my pret - ty one,

swing. \_\_\_\_\_ Swing, swing, swing, swing,

Swing, my pret - ty one, swing. \_\_\_\_\_ While you

swing, I will sing. Swing, swing,

Swing! \_\_\_\_\_ Swing, my pret - ty one, swing, my

pret - ty one, swing. swing, swing! \_\_\_\_\_

CHORUS.

LUCETTE and SOP'S.  
Swing, swing, swing, swing, Swing my pret - ty one,  
ALICE and ALTOS.

swing \_\_\_\_\_ Swing, swing, swing, swing,  
sing, oh sing

Swing, my pret - ty one, swing. While you swing,

The first system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "Swing, my pret - ty one, swing. While you swing,". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady rhythm with chords and single notes.

I will sing, Swing, swing, swing! Swing, my

The second system of the musical score. The vocal line continues with the lyrics "I will sing, Swing, swing, swing! Swing, my". The piano accompaniment continues with the same rhythmic pattern, featuring chords and single notes.

pret - ty one, swing, my pret - ty one, swing, swing, swing!

The third system of the musical score. The vocal line concludes with the lyrics "pret - ty one, swing, my pret - ty one, swing, swing, swing!". The piano accompaniment concludes with a final chord and a short melodic flourish in the right hand.

GAYSPARK: "Wait ladies, wait, my muse still labors and thus she is delivered."

Sing — and sing, and

sing — and swing, Swing my la - dy while I sing.

Like — a bird up - on — the wing. Swing, my pret - ty one,

swing. \_\_\_\_\_ Swing her here, and swing her there,

Swing, my la - dy ev' - ry - where, Gad, this is a

swing-ing air! Swing, my pret - ty one, swing! \_\_\_\_\_

CHORUS.

LUCETTE and SOP'S.  
Swing, swing, swing, swing, Swing, my pret - ty one,  
ALICE and ALTOS.

*ff*



swing, ———— Swing, swing, swing, swing,

swing — oh, swing,

swing my pret - ty one swing. ———— While you swing,

LUCETTE.

I will sing, Swing, swing, swing. ————

ALICE.

I will sing, Swing, swing, swing. ————

CHORUS.

Swing, my pret - ty one, swing, my pret - ty one, swing, swing,

Swing, my pret - ty one, swing, my pret - ty one, swing, swing,

The first system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics 'Swing, my pret - ty one, swing, my pret - ty one, swing, swing,'. The bottom two staves are piano accompaniment in treble and bass clefs, featuring chords and a walking bass line.

swing! \_\_\_\_\_ While \_\_\_\_\_ you swing, \_\_\_\_\_

Swing, \_\_\_\_\_ swing, \_\_\_\_\_

swing! \_\_\_\_\_ Swing, \_\_\_\_\_ swing, \_\_\_\_\_

The second system continues the musical piece. It features four staves. The top two staves are vocal lines with lyrics 'swing! \_\_\_\_\_ While \_\_\_\_\_ you swing, \_\_\_\_\_' and 'Swing, \_\_\_\_\_ swing, \_\_\_\_\_'. The bottom two staves are piano accompaniment, including a piano introduction with chords and a walking bass line.

I will sing, I will  
 Swing, Swing, Swing,  
 Swing, Swing, Swing,  
 sing, Swing,  
 Swing, Swing,

The musical score is written for voice and piano. The vocal part consists of two staves. The piano part consists of two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into two systems. The first system contains the first three staves of music. The second system contains the remaining four staves. The lyrics are written below the vocal staves. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

Ah! \_\_\_\_\_ Ah! \_\_\_\_\_

While you swing, \_\_\_\_\_ I

While you swing, \_\_\_\_\_ I

\_\_\_\_\_ Ah! \_\_\_\_\_

will sing. \_\_\_\_\_ Swing, swing,

will sing. \_\_\_\_\_ Swing, swing,

Swing, my pret - ty one, swing, my pret - ty one,

Swing my pret - ty one, swing.

swing, swing, swing!

Swing, my pret - ty one, swing swing!

*accel.*

*ff*

# No 2. A Song of Expense.

DUETT.

Lucette, Alice and Female Chorus.

Moderato.

Voice. 


(LUCETTE.) 1. When the Spring is laugh-ing and  
(ALICE.) 2. In the chil - ly An-tumn, when

Piano. 




smil-ing on the earth — Men re-gard our spring bills with a - ny-thing but mirth.  
leaves be-gin to fall, Re - pair-ing to the cit - y you'll find us one and all.





When the lit - tle bird-ies sing of the win-ter flown, We sing a song of ex - pense  
Din - ing, win-ing, sup ping and run-ning up the bills, We sing a song of ex - pense the



to the men we own. When the sun is shin-ing up in the sum-mer sky,  
while your pock-et thrills. Hail the mer-ry win-ter ex-pen-sive is the sleigh,

We're the mer-ry maid-ens who make the mon-ey fly Way up in the moun-tains, or  
Fur-red gown and seal skin, for which the men must pay! Where all things are ex-pen-sive you'll

down be-side the sea, We sing a song of ex-pense Where-ev-er we may be.  
find us in the van, We sing a song of ex-pense all the year to man.

Allegretto.  
LUCETTE.

Short girls! tall girls! Spring-time, sum-mer and fall girls.

ALICE.

Win - ter brings men no re - lief, From each pret - ty thief. — Fair girls!

dark girls! Sea-side, cit - y and park girls. Men will be robbed, 'til

they go a - bove — By the girls they love!

*rit.* *a tempo.*

*rit.* *p* *a tempo.*



LUCETTE.  
Short girls! tall girls! Spring-time, sum-mer and fall girls!

ALICE.  
Short girls! tall girls! Spring-time sum-mer and fall girls!

SOP.  
Short girls! tall girls! Spring-time sum-mer and fall girls

ALTO.  
Short girls! tall girls! Spring-time sum-mer and fall girls

CHORUS.

Win - ter brings men no re-lief, From each pret - ty thief. — Fair girls!

Win - ter brings men no re-lief, From each pret - ty thief. — Fair girls!

dark girls! Sea - side, cit - y and park girls! Men will be robbed 'til

dark girls Sea - side, cit - y and park girls! Men will be robbed 'til

*rit.* *a tempo.* 1. 2. *rit.* *a tempo.* *pp*

they go a - bove, — By the girls they love! — love! —

they go a - bove, — By the girls they love! — love! —

## DANCE.



## No 3.

## My Ship's the Girl For Me.

Harcourt and Chorus.

Moderato.

Piano.

HARCOURT.

1. The sail - or's a Lo - thu - ri - o, his heart is all em -  
 2. Each wom - an has her spe - cial charm, to me they're all all

*stacc.*

-brac - ing; He kiss - es ev - 'ry girl he's im - par - tial as can be. With  
 tranc - ing; The maid - en who is young, and the wid - ow fat and fair. Their

*fp*

love the tar is lu - den, each pret - ty lit - tle maid - en, May  
 love is most de - li - cious, but this sail - or's too ju - di - cious, To

find a ten-der sweet-heart in the man who sails, who sails the sea.  
bind him-self for ev-er to a dou-ble, dou-ble load of care.

The sail-or's loved in ev-'ry clime, by girls in ev'-ry  
I've oft-en loved a pret-ty girl a kiss a brief flir-

na-tion He has the best wher-ev-er he may land, The  
ta-tion It nev-er last-ed long-er than a day. Which

la-dies smile and flirt with him, Yes, girls of rank and sta-tion.  
is I think a mut-ter for much self con-grat-u-la-tion.

*rit.*

But he's a sail-or so you un - der - stand. No maid - en fair do  
 But then a sail-or loves and sails a - way.

*rit.**mp*

I a-dore; my heart is light and free, Of all the girls on sea or shore, My

HARCOURT.

ships the girl for me. \_\_\_\_\_

LUCETTE with SOP.

ALICE with ALTOS.

TEN.

MARLOWE, CRAGSBY with BASS.

No maid-en fair does he a-dore, his heart is light and

No maid-en fair does he a-dore, his heart is light and

Of all the girls on sea or shore, My ship's the girl for me. —

free, My ship's the girl for me —

free, My ship's the girl for me —

2. ship's the girl for me. —

ship's the girl for me —

ship's the girl for me —

ship's the girl for me —

*ff*

## 'Tis Love That Most Enriches.

No 4.

LETITIA.

Andante. LETITIA.

Voice.

For wealth what cares the heart of youth, 'Tis  
What pow - er lies with in a kiss, The

Piano.

*f* *p*

love that most en - rich - es There's noth - ing half so sweet for-sooth, There's  
whole world dis - ar - rang - ling No gold could ev - er compass this

noth - ing so be - witch - es. When heart meets heart and love doth live, What  
States and Em - pires chang - ing In ev - 'ry land in ev - 'ry clime, Love



need of gold - en treas - ure? When heart meets heart and love doth love, What  
rules with - out en - deav - or, In ev - 'ry land, in ev - 'ry clime, Love

*cresc.*

need of gold - en treas - ure? For love will noth - ing  
rules with - out en - deav - or. From Eve to Cle - o -

*dim.*

ask nor give, But love in e - qual meas - ure. Ah! From  
pa - tra's time, From then till now for - ev - er.

*dim.*

Brillante.

days of old, The gods of gold, Were ev - er mis - 'ry bring - ing, But

*mf*

love he comes with fife and drums And sets your heart a - sing - ing The

gods were ev - er mis - 'ry bring - ing, But

love he comes with fife and drums, And sets your heart a - sing - ing.

sets your heart a - sing - ing.

## No 5.

## Dolly Varden.

DICK.

Lyric by  
STANISLAUS STANGÉ.

Music by  
JULIAN EDWARDS.

*Allegretto moderato.* DICK.

Voice. In  
Ill

Piano. *f* *p*

me — be — hold — a lov — er, Whose sweetheart's un — der cov — er, For  
fol — low her — for — ev — er, I'll nev — er leave her, nev — er, Some —

days I've fol — lowed her thro' ev — 'ry street — I'll  
day a — lone with her I hope to meet. — The

swear shes young and pret — ty The sweet — est in — the cit — y  
way that I — shall know her My eyes I'll sly — ly low — er

Tho' I've on - ly seen her an - kles and her feet. She is  
Till they rest up on her an - kles and her feet. She is

charm - ing, she is fair, — With a wealth of gold - en hair; — I'm as  
love - ly, she is true, — She has eyes of gray - ish blue; —

sure of that as I am sure of sin - - ning 'Cause her

an - kles wond'rous trim — And her feet are small and slim Such an

end - ing means a beau - ti - ful be - gin - - - ning Ah!

Dain - ty Dol - ly, Dol - ly Var - den, Fra-grant as a sum-mer gar - den.

She walked in-to my heart From there she'll ne'er de- part My life would be com-pletewith

*rit.* *a tempo*  
Dol - ly near Oh! Dain - ty Dol - ly, Dol - ly Var - den, Fra-grant as a

sum-mer gar-den Much sweeter than the rose No fair-er flow-er grows Oh!

This system contains the first line of the song. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal line.

how I love you dainty Dol-ly dear, Dol - ly Var-den, Dol - ly Var-den, Oh!

This system contains the second line of the song. The vocal melody continues with a melisma on 'Dol-ly'. The piano accompaniment features a more active bass line with eighth notes.

how ——— I love you dain-ty Dol - ly dear. —

This system contains the third line of the song, featuring a long melisma on 'Dol - ly'. The piano accompaniment includes a section marked with a forte (*f*) dynamic.

*pp*

This system contains the final line of the song. The piano accompaniment concludes with a section marked with a pianissimo (*pp*) dynamic.

## An Aural Misunderstanding.

No 6.

TRIO.

Dolly Varden, Dick Bellville and Squire Fairfax.

*Allegro vivace.* DICK.

Voice. What an aw - ful, aw - ful

Piano. *ff* *pp stacc.*

pit - y, That a maid - en young and pret - ty, Should suf - fer such a ter - ri - ble af -

DOLLY.

Lost to him each say - ing wit - ty, All the scan - dal of the

flic - - tion,

cit - y, But he'll nev - er, nev - er meet with con - tra - dic - tion.

DICK.

I could

nev - er whis - per low, But my lungs would strong - er grow, With each and

DOLLY.

I could hold his hand all day, But to

ev - 'ry con - ver - sa - - - tion.

speak I'd not es - say, Si - lent sit, with - out an ex - cla - ma - -



tion.  
FAIRFAX.

Dis - o - be - dience, Mis - tress Dol - ly, Makes your guard - ian mel - an -

chol - y, If you don't o - bey you'll break his lov - ing heart I am

*fp*

feel - ing far from jol - ly! To pro - voke me, Sir, is fol - ly If you

DOLLY.

Im

want to live you'd bet - ter now de - part.

## Allegretto. DOLLY.

whirl - ing, twirl - ing, twirl - ing, whirl - ing, Somethings the mat - ter with me in - side.

DICK.  
I'm

*mf*

DOLLY  
I'm

DICK  
danc - ing, pranc - ing pranc - ing, danc - ing, Long - ing for Dol - ly to be my bride. I'm

FAIRFAX.  
I'm

whirl - ing, whirl - ing, twirl - ing. I'm whirl - ing, twirl - ing, twirl - ing! There's

danc - ing, danc - ing, pranc - ing. I'm danc - ing, danc - ing, pranc - ing! I'm

ag - ing, rag - ing, ag - ing. I'm ra - ing, ag - ing, rag - ing! Ere

*cresc.*

some-thing. the mat-ter, the mat-ter, the mat-ter with me in - side!

long-ing for Dol-ly to be my bride, to be my bride!

he came here I wish he had died, had died, had died!

**DOLLY.**

To con-verse with him, pro -

vok - ing, He'd not know when you were jok - ing, Which would, to me, be

just a tri - fle wear - - ing.

**DICK.**

If - you would a se - cret

tell her, You must take her to the cel-lar Or with the world your

DOLLY.

Should he take you for a walk, How im-

con - fi - dence be shar - - ing

pos - si - ble to talk, To talk in man ner con - fi - den - -

tial.

DICK.

But where-in the need of speech, When your love's with - in your reach, Just

kiss her you'll find it more es- sen - - tial.

FAIRFAX.

For your hon - or I am

car - ing! Oh, pro - voke me not to swear - ing If you don't do what I say for this you'll

grieve. — Tho' your man - ners rash and dar - ing, But for her you'd hard be

DOLLY.

I'm

far - ing, There'll be mur - der if at once you do not leave. —

whirl - ing, twirl - ing, twirl - ing, whirl - ing, Some - thing's the mat - ter with me\_ in-side  
DICK.  
I'm

*mf*

danc - ing, pranc - ing, pranc - ing, danc - ing! Long-ing for Dol - ly to be\_ my bride. I'm

I'm

whirl - ing, whirl - ing, twirl - ing! I'm whirl - ing, whirl - ing, twirl - ing! There's  
danc - ing, danc - ing, pranc - ing! I'm danc - ing, danc - ing danc - ing! I'm  
ag - ing, rag - ing, ag - ing! I'm ag - ing, rag - ing rag - ing! Ere

some thing's the mat-ter, the mat-ter, the mat-ter with me in - side,  
 long ing for Dol - ly to be my bride, to be my bride,  
 he came here, I wish he had died, had died, had died.

*ff*

# The Country Girl.

SONG.

(Dolly and Female Chorus.)

NO 7.

Voice. *Moderato.* DOLLY.

I've lived my life 'mid

Piano. *f* *pp*

cows and hens. I've dear-ly loved

Two lit-tle wrens. The folks I've met such aw-ful frights!

*ff* *pp* *f*



I'll ne'er for-get the coun-try sights? But

*p*

now I'm here, I can't go out, Though I should love to trot a-bout.

*Allegretto.*

Ah! I'd real-ly like if it were fit, to run a-round the

*p*

**DOLLY.**

town a bit. I'd real-ly like if it were fit, to run a-round the

**SOP. and ALTO.**

She'd real-ly like if it were fit to run a-round the

*cresc.*

town a bit, I'd real-ly like if it were fit To run a - round the town a bit.

town a bit, She'd real-ly like if it were fit To run a - round the town a bit.

Tempo I.

No friends have I, I've  
I nev - er went to

lived a - lone,  
a - ny school.

A boy - ish love I've nev - er known.  
Though ig - nor - ant I'm not a fool.

Such rus - tic frumps the men I know,  
Ex - per - i - ence is what I need,

I get the dumps be - fore they go. To  
I'll quick - ly learn I will in - deed. Then

rid my - self of coun - try dust, To rub a - way the rus - tic rust  
turn me loose and you will see, That pas - tures new a - gree with me.

Ah! \_\_\_\_\_ I'd real - ly like if it were fit To run a - round the  
Ah! \_\_\_\_\_

**DOLLY.**  
town a bit. I'd real - ly like if it were fit To run a - round the town a bit I'd

**CHORUS.**  
Shed Shed

real - ly like if it were fit To run a - round the town a bit.

The musical score consists of a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line is in 4/4 time, with lyrics under the notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

## DANCE (after 3d Verse.)

*ff*

The dance section is a piano accompaniment in grand staff. It begins with a forte (*ff*) dynamic. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line. The key signature remains two sharps (F# and C#). The section concludes with a double bar line and repeat dots.

# What Love Means.

DUETT.

(Dick and Dolly.)

No 8.

Voice. *Andante.* DICK.

Love means the birth of a  
Love means a pair of

Piano.

strange new joy, A sad sweet pain is its sole al - loy. A  
lan - guish - ing eyes; A ten - der smile, a temp - est of sighs, A

hap - pi - ness great is this love su - blime A pit - y it lasts such a  
fig - ure trim and a shoul - der white, A man and a maid and the

## DOLLY.

Love is un-known to this maid - en breast Tho' her  
How shall I know when this love is near?

ver - y short time.  
shades of night.

The first system of the musical score for 'DOLLY.' consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes. The middle staff is a vocal line in G major, starting with a quarter note, a half note, and a whole rest. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

heart is filled with a vague un - rest, Thoughts of what is and what  
Will it cre - ate a dis - turb - ance here? Some-thing is wrong a

The second system of the musical score continues the vocal and piano parts. The vocal lines continue with similar melodic patterns, and the piano accompaniment maintains its rhythmic foundation with some harmonic variation.

might have been Dis turb - ing her peace, pray what does it mean?  
lump in my throat, Pray can you tell me what this does de - note.

Your

The third system of the musical score concludes the piece. The vocal lines end with a final note and a double bar line. The piano accompaniment also concludes with a final chord. The key signature changes to F major (two sharps) for the final measure.

Wak-ing fast.

heart is wak-ing, Your heart is wak-ing, to love at

Allegretto.

Love is a rol-lick-ing, frolick-ing knave; Love he is last. \_\_\_\_

*p* *stacc.*

mas-ter, man he is slave; Love is a ras-cal; Love is a thief! Love he is

wick-ed, past all be - lief! Oh! Love! ——— You can't be - have. ——— You're a

The first system of the musical score is in G major (one sharp). The vocal line consists of two staves. The first staff has a melody starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The second staff continues the melody with a half note G4, followed by quarter notes F#4, E4, and D4, then a half note C4, and finally a half note B3. The piano accompaniment is in two staves. The right hand plays a series of chords: G4-A4-B4, A4-B4-C5, B4-C5-A4, and G4-A4-B4. The left hand plays a bass line with quarter notes G3, F#3, E3, and D3, followed by a half note C3, and finally a half note B2.

roll - ick - ing, fro! - ick - ing, Fro! - ick - ing, roll - ick - ing Naughti - est kind of a

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal line consists of two staves. The first staff has a melody starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The second staff continues the melody with a half note G4, followed by quarter notes F#4, E4, and D4, then a half note C4, and finally a half note B3. The piano accompaniment is in two staves. The right hand plays a series of chords: G4-A4-B4, A4-B4-C5, B4-C5-A4, and G4-A4-B4. The left hand plays a bass line with quarter notes G3, F#3, E3, and D3, followed by a half note C3, and finally a half note B2.

knave. You're a roll - ick - ing, fro! - ick - ing, Fro! - ick - ing, roll - ick - ing

The third system of the musical score continues the vocal melody and piano accompaniment. The vocal line consists of two staves. The first staff has a melody starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The second staff continues the melody with a half note G4, followed by quarter notes F#4, E4, and D4, then a half note C4, and finally a half note B3. The piano accompaniment is in two staves. The right hand plays a series of chords: G4-A4-B4, A4-B4-C5, B4-C5-A4, and G4-A4-B4. The left hand plays a bass line with quarter notes G3, F#3, E3, and D3, followed by a half note C3, and finally a half note B2.



1. 2.

Naught-i - est kind of a knave. knave.

*ff*

The musical score is written for a vocal line and piano accompaniment. The key signature is G major (one sharp). The time signature is 4/4. The vocal melody consists of two lines, each with a first ending and a second ending. The piano accompaniment includes chords, arpeggios, and a rhythmic pattern in the bass. The first ending leads to a repeat, and the second ending leads to a final cadence.

# No 9. We Met in Lover's Lane.

Lyric by  
STANISLAUS STANGÉ

Music by  
JULIAN EDWARDS.

Andante. FAIRFAX.

Voice. *I have wandered far and near But the  
There the birds sing strangely sweet, Fragrant*

Piano. *mf* *p*

*place I hold most dear, Is a lit - tle lane that leads down to the  
flow - ers at your feet; There the sun - beams thro' the branch - es glint and*

*sea. 'Neath the trees that line the way, Nod - ding  
gleam. Far a - bove the a - zure sky, How the*

ros - es seemed to say: "Kiss your sweet-heart lad she's wait - ing here for  
gold - en hours — fly When the heart of youth is lost in love's sweet

thee! There the southwind whispered low Would that she might love me so, But her dream.  
Oh! how eag - er - ly you pray That the dream may last for aye, But a -

heart is yours, all oth - er love is vain" All the world grew wondrous fair There was  
las, all earth - ly joys must fade and wane. There is one thing that will last, 'Tis the

mu - sic in the air, When I met my sweet-heart there in — lov - er's  
mem'ry of the past When I met my sweet-heart there in — lov - er's

lane  
lane

In fan - cy oft I'm roam - ing, Thro'

dear old Lov - er's Lane. How of - ten in the gloam - ing I

see her face a - gain I see her face a -

gain A rose, a glove re - mind me, They are

*cresc.*

all that now re - main, Of the hap - py days be -

hind me, When we met in Lov - er's Lane

1.

Lane In Lov - er's Lane! Dear Lov - er's Lane! I'll ne'er for - get the

2.

*decresc.*

*p*

day We met in Lov - er's Lane.

*ff*

# When Lovers are Alone.

DUETT.

(Letitia and Harcourt.)

Nº 10.

*Allegretto.* LETITIA.

Voice. When a maid - en and her

Piano. lov - er for the first time are a - lone; When she knows he tru - ly

loves her, that his heart is all her own; Then she feigns a sweet tim -

id - i - ty, is most pre - cise and staid, Tho' with joy her heart is

"She knows the effect."

laugh-ing; Oh, this naugh-ty lit-tle maid.

HARCOURT.

When a

HAR.

lov-er and a maid-en for the first time are a-lone; When he thinks the la-dy

loves him, that her heart is all his own; It be-comes his bound-en

du-ty then, to prove be-yond a doubt, To the tim-id bash-ful maid-en, that he

The  
knows what he's a - bout.  
"Tis what she's waiting for."

maid - en's heart went throbet - ty throb!  
While  
The lov - er's heart went bob - et - ty bob!

she re - treat - ing seemed a - fraid.  
She  
He near - er drew un - to the maid.



said, "I know not how to kiss." The  
He said, "Sweet maid I'll teach you this."

maid, in truth, was noth-ing loth. Oh!  
The lov-er knew e-nough for both! Oh!

both their hearts went throb-et - ty, bob - et - ty, bob - et - ty, throb-et - ty

"Sir."

bob! Oh! both their hearts went

drop-et - ty, stop-et - ty, stop-et - ty, drop-et - ty, stop!

HAR.

All the lov - er's ex - pect - a - tions that he

could her heart un - fold, Met with ser - ious dis - ap - point - ment; his re -

cep - tion was most cold. His in - tend - ed sweet ca - res - es the fair

maid - en could not brook, When the lov - er would em - brace her, well she

“This is how she looked.” Then the maid - en told the  
froze him with a look.

LETITIA.  
lov - er, that she real - ly could not say Why she felt com - pelled to

act in such a strange pe - cu - liar way; "Faint heart ne'er won a

la - dy fair," this the tim - id maid - en said. Then she wait - ed for his

an - swer and her cheeks were ros - y red. "Of course she hung her head."

The

The maid - en's heart went thumpet - ty bump!

lov - er's heart went bumpet - ty, thump! He

While she re-treating seemed afraid  
near-er drew un - to the maid. He said, "I'll teach you

She said, "It's time it came to this." In  
how to kiss." The maid, in truth, was noth-ing loth!

fact she knew e - nough for both! Oh then their hearts went bumpet-ty, thumpet-ty  
Oh then their hearts went bumpet-ty, thumpet-ty

"Horace!"

thumpet-ty, bumpet-ty thump! "Letitia!"

Oh then their hearts went

bumpet-ty, thumpet-ty, Thumpet-ty, bumpet-ty thump!

*meno mosso.**p**ff*

# The Cannibal Maid

SONG.

No 11.

(Dolly and Chorus.)

**Moderato.**

Voice. **DOLLY.**

Piano. *mf*

Can-ni-bal maid one win-try morn, Stood by the rag-ing sea.

*pp*

She'd wait-ed there since ear-ly dawn, A hun-gry girl was

**CHORUS.**

**SOP. and ALTO.**

Stood by the rag-ing sea.

**TEN. and BASS.**

she. She watched the main and wished a - gain For

CHORUS. A hun - gry girl was she,

some-thing nice to eat, When, to her joy, a sail - or boy, The waves threw at her

feet.

*ff*

"Goo! Who's oo?" She dragged him from the sea. He



said, "I'm a-fraid this— can-ni-bal maid will— make a stew of me."

"Goo! Who's oo?" She— dragged him from the sea. He—

"Goo! Who's oo?" She— dragged him from the sea. He—

said, "I'm a-fraid, this— can-ni-bal maid will— make a stew of me.

said, "I'm a-fraid, this— can-ni-bal maid will— make a stew of me.

This  
Poor

can - ni - bal maid was — "Hun - gry hoo," Her friends had named her  
can - ni - bal maid, a - - las, how sad, This sto - ry I un -

*pp*

so.  
fold.

She smil - ing gur - gled "Goo - ly goo." The  
She dear - ly loved her sail - or lad, But

Her friends had named her so.  
This sto - ry we un - fold.

sail - or felt "de trop."  
hun - ger grew more bold.

My —  
With —

The sail - or felt "de trop."  
But hun - ger grew more bold.

life's at stake" said he, "I'll wake this maid - en sleep - ing heart." He  
ap - pe - tite her love did fight. She hid her ax of stone. But

The first system of the musical score. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are written below the vocal line.

tickled her chin and made her grin And love him from the start.  
when night fell I hate to tell, The maid - en was a - lone.

The second system of the musical score. The vocal line continues with the same melody. The piano accompaniment includes a key signature change to A major (two sharps) in the second measure. The lyrics are written below the vocal line.

The third system of the musical score. The vocal line is mostly rests, indicating a long note or a pause. The piano accompaniment features a right hand with chords and a left hand with a simple bass line. The lyrics are not present in this system.

“Goo! Goo goo!” She\_ cried in ten - der tones. She\_  
 “Goo! Want oo!” A\_\_ voice cried “Hun - gry loo,” To this

*p*

loves, “said he” Or she would be a\_\_ pick - ing of my bones.”  
 fact a - wake You can't eat your cake and\_ hope to keep it too.”

“Goo! Goo goo!” She\_ cried in ten - der tones. She\_  
 “Goo! Want oo!” A\_\_ voice cried “Hun - gry loo,” To this

“Goo! Goo goo!” She\_ cried in ten der tones. She\_  
 “Goo! Want oo!” A\_\_ voice cried “Hun - gry loo,” To this

loves,"said he" Or— she would be a— pick - ing of my bones."  
fact a - wake You— can't eat your cake and— hope to keep it too."

*ff*

*pppp*

## No 12.

## Finale I.

"He must be punished"

Principals and Chorus.

*Allegretto moderato.*

Piano. *ff*

DOLLY.

I must be pun - ished?

DICK.

He must me pun - ished!

DOLLY.

I well

SOP. & ALTO.

Yes, — and most se - vere - - ly!

TEN. & BASS.

CHORUS.

The musical score is written for piano and voice. The piano part begins with a forte (ff) dynamic and a 4/4 time signature. The vocal parts enter with lyrics in English. The score is divided into systems, with the piano accompaniment continuing throughout. The vocal parts are for Dolly, Dick, and the Chorus (Soprano, Alto, Tenor, and Bass).

LETITIA.

For your fol - ly you will pay most

real - ly.

dear - ly.

FAIRFAX.

Out of this I can - not see my way quite

LETITIA.

'Tis a

HARCOURT.

For his fault\_ he must a - tone.

clear - ly.

LETITIA. *rall.*

fault we can't con-done

LUCETTE.

'Tis a fault we can't con-done. He must be pun-ished.

ALICE.

'Tis a fault we can't con-done. He must be pun-ished. *rall.*

HARCOURT.

He must be pun-ished.

GAYSPARK.

'Tis a fault we can't con-done. He must be pun-ished. *rall.*

MARLOWE.

'Tis a fault we can't con-done. He must be pun-ished.

CRAGSBY.

'Tis a fault we can't con-done. He must be pun-ished. *rall.*

SOP.

'Tis a fault we can't con-done He must be pun-ished

ALTO.

'Tis a fault we can't con-done He must be pun-ished

TEN.

'Tis a fault we can't con-done He must be pun-ished

BASS.

'Tis a fault we can't con-done He must be pun-ished

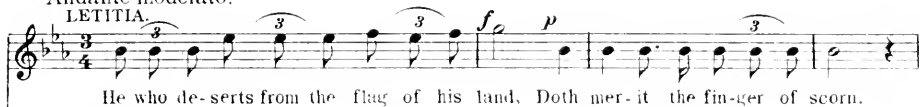
CHORUS.

*rall.*



Andante moderato.

LETITIA.



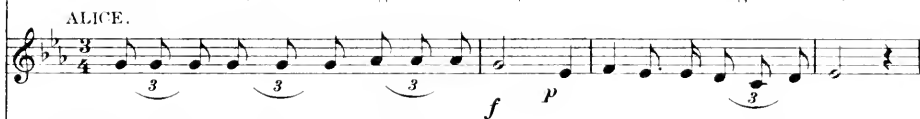
DOLLY.



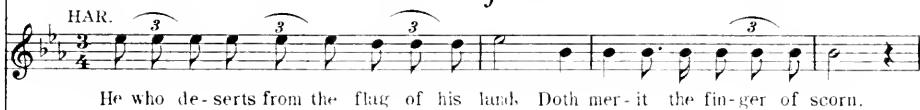
LUCETTE.



ALICE.



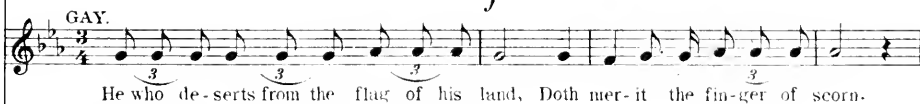
HAR.



DICK.



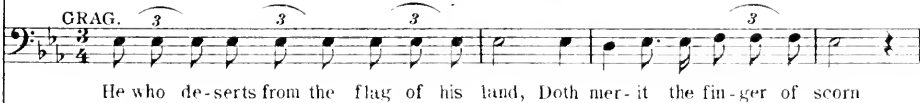
GAY.



MAR.



GRAG.



FAIR.



(Unaccompanied.)



Him as a trai-tor and cow-ard we brand'Twere well\_had he not been born. Lost to

Lost to du - ty. Spurned by beau - ty. Dead to glo - ry! Wretched

Lost to du - ty. Spurned by beau - ty. Dead to glo - ry! Wretched

du - ty \_\_\_\_\_ Spurned by beau - ty. \_\_\_\_\_ Dead to glo - ry! Wretched

du - ty \_\_\_\_\_ Spurned by beau - ty. \_\_\_\_\_ Wretched

du - ty \_\_\_\_\_ Spurned by beau - ty. \_\_\_\_\_ Wretched

du - ty \_\_\_\_\_ Spurned by beau - ty. \_\_\_\_\_ Wretched

L. sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The  
 D. sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The  
 L. sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The  
 A. sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The  
 H. sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The  
 D. sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The  
 G. sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The  
 M. sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The  
 C. sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The  
 F. sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The

CHORUS.  
 The pris - on bell shall grim - ly knell, The  
 The pris - on bell shall grim - ly knell, The

(Orchestra.)

[illegible]

L *ff* *pp* *p* *cresc.*  
 Toll the bell the i - ron bell! To hope fare-well, to hope fare -

D *ff* *pp* *p* *cresc.*  
 Toll the bell the i - ron bell! To hope fare-well, to hope fare -

L *ff* *pp* *p* *cresc.*  
 Toll the bell the i - ron bell! To hope fare-well, to hope fare -

A *ff* *pp* *p* *cresc.*  
 Toll the bell the i - ron bell! To hope fare-well, to hope fare -

H *ff* *pp* *p* *cresc.*  
 Toll the bell the i - ron bell! To hope fare-well, to hope fare -

D *ff* *pp* *p* hope fare - well, to hope \_\_\_\_

G *ff* *pp* *p* hope fare - - well, to

M *ff* *pp* *p* *cresc.*  
 Toll the bell the i - ron bell To hope fare - - well, to .

C *ff* *pp* *p* *cresc.*  
 Toll the bell the i - ron bell To hope fare - - well, to .

F *ff* *pp* *p* *cresc.*  
 Toll the bell the i - ron bell To hope fare - - well, to .

Toll the bell To hope fare-well, to hope fare-

Toll the bell To hope fare - well, to hope

Toll the bell To hope fare - well, to

*cresc.*

- well fare - - well, Toll the bell, fare - - well, Toll the bell, - well fare - - well, fare - - well, Toll the bell, - well fare-well, fare-well Toll the bell, - well fare-well, fare-well Toll the bell, fare-well Toll the bell, hope fare-well Toll the bell, hope fare-well Toll the bell, hope fare-well Toll the bell, hope fare-well, to hope fare-well, Toll the bell, well to hope fare-well, to hope fare-well, Toll the bell, fare-well, to hope fare-well, Toll the bell, hope fare-well, to hope fare-well, Toll the bell, hope fare-well, to hope fare-well, Toll the bell.

*Allegretto.* HAR.

Come, say fare-well, 'tis time to go.

This real-ly

This real-ly

*mp*

LETITIA.

A-las fare-well!

DOLLY.

When shall we

DICK.

Come, say fare-well!

is too bad you know.

is too bad you know.



D. meet?  
 L. Come,  
 H. Come, say fare-well!  
 D. Come, say fare - well!  
 G. 'Tis hard to tell.  
 L. say fare - well, Come, say fare - well.  
 A. Say fare - well, Say fare - well.  
 G. Fare - - well, fare - - well.  
 M. Fare - - well, fare - - well.  
 C. Fare - - well, fare - - well.  
 CHORUS.  
 Fare - - well, fare - - well.  
 Fare - - well, fare - - well.  
 Fare - - well, fare - - well.

HAR.

To Le-ti-tia give this kiss for me.

DICK.

To Dol-ly give these kiss-es three.

DOLLY.

Please don't for-get my oth-er friends!

DOLLY.

I think you're much too

FAIRFAX.

Stop! right here this mat-ter ends.

rough, sir! I have scarce - - ly had e - nough, sir!

FAIRFAX.

Ha,

CHORUS.

She thinks you're much to rough, sir! She has scarce-ly had e-nough, sir!

She thinks you're much to rough, sir! She has scarce-ly had e-nough, sir!

*ff*

DOLLY.

Yes, fol - low

you would fol - low blind - ly, For their kiss - - es thank them kind - ly.

blind - ly. Thank them kind - ly for their

For their kiss - es thank them kind - ly.

For their kiss - es thank them kind - ly.

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) with lyrics "blind - ly. Thank them kind - ly for their". The second and third staves are vocal parts with lyrics "For their kiss - es thank them kind - ly." and "For their kiss - es thank them kind - ly." respectively. The fourth staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

kiss - es. For your kiss-es.

For their kiss - es.

For their kiss - es.

The second system of the musical score continues the vocal and piano parts. The top staff has lyrics "kiss - es. For your kiss-es." and the second and third staves have lyrics "For their kiss - es." and "For their kiss - es." respectively. The piano accompaniment continues with the same eighth-note bass line and chords, ending with a fermata on the final chord.

I thank you, sirs, most kind - ly.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

## FAIRFAX.

There's noth - ing more to say, The

ha.

ha.

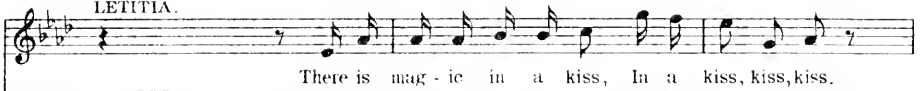
## LETITIA.

There is mag-ic in a kiss.  
 girl has giv'n the boy a - way.  
 In a  
 In a

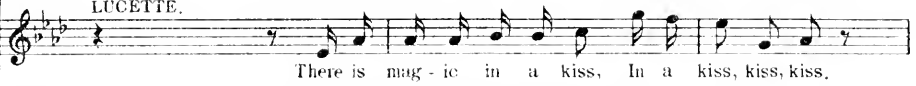
## DOLLY.

There is rap-ture in a kiss.  
 DICK.  
 Ev'ry lov-er's kiss is worth all the  
 kiss,kiss,kiss, In a kiss,kiss,kiss.  
 kiss,kiss,kiss, In a kiss,kiss,kiss.

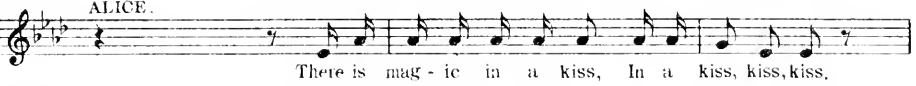
LETITIA.



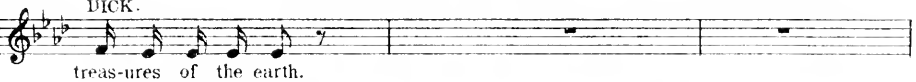
LUCETTE.



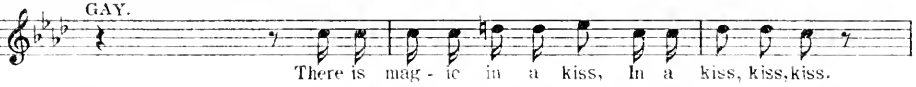
ALICE.



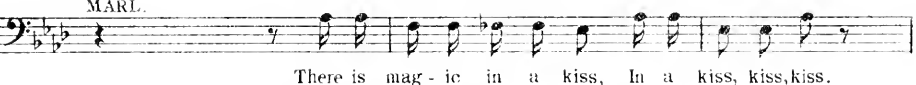
DICK.



GAY.



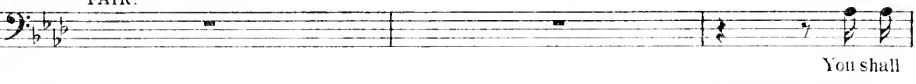
MARL.



CRAGS.



FAIR.



There is mag - ic in a kiss, In a kiss, kiss, kiss.

There is mag - ic in a kiss, In a kiss, kiss, kiss.

*p*

L. kiss, kiss, kiss. Kiss, kiss, kiss.  
 L. kiss, kiss, kiss. Kiss kiss kiss. Ev'ry  
 A. kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry  
 G. kiss, kiss, kiss. Kiss, kiss, kiss.  
 M. kiss, kiss, kiss. Kiss, kiss kiss. Ev'ry  
 C. kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry  
 F. nev-er kiss a - gain. So your hap-pi-ness is vain.  
 Kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry  
 Kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry



L.  There is mag-ic in a kiss, kiss,

L.  lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

A.  lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

M.  lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

C.  lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

 lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

 lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

 lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

 lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,



*rit.* *Tempo.*

L. kiss, kiss, kiss, There is mag - ic in a kiss.

D. There is

L. kiss, In a kiss, kiss, kiss.

A. kiss, In a kiss, kiss, kiss.

G. In a kiss, kiss, kiss.

M. kiss, In a kiss, kiss, kiss.

C. kiss, In a kiss, kiss, kiss.

kiss, In a kiss, kiss, kiss,

kiss, In a kiss, kiss, kiss,

kiss, In a kiss, kiss, kiss,

D. rap-ture in a kiss.

L. In a kiss, kiss, kiss.

A. In a kiss, kiss, kiss.

H. You shall kiss her oft a - gain.

D. All my

G. In a kiss, kiss, kiss.

M. In a kiss, kiss, kiss.

C. In a kiss, kiss, kiss.

In a kiss, kiss, kiss.

In a kiss, kiss, kiss.

In a kiss, kiss, kiss.

DICK.

PRINCIPALS with CHORUS.

hap-pi-ness is vain In a kiss, kiss, kiss.

There is mag ic - in a kiss In a kiss, kiss, kiss. When a

In a kiss, kiss, kiss.

When a man is

man is lost in thought To him - self he may be brought, To him -

When a man is

*ff piu mosso.*

lost in thought, To him - self he may be brought, \_\_\_\_\_

self he may be brought, By the mag - ic of a kiss, \_\_\_\_\_

lost in thought, To him self he may be brought, \_\_\_\_\_

The first system of the musical score consists of vocal staves and piano accompaniment. The vocal parts enter with the lyrics "lost in thought, To him - self he may be brought, \_\_\_\_\_". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

By the mag - ic of a kiss.

FAIRFAX.

A pret - ty mess of

By the mag - ic of a kiss.

By the mag - ic of a kiss.

The second system continues the musical piece. It includes a vocal line with the lyrics "By the mag - ic of a kiss." and a piano accompaniment. A section labeled "FAIRFAX." is indicated, followed by the lyrics "A pret - ty mess of". The system concludes with a final vocal line and piano accompaniment.

this you've made. 'Tis time to end this mas-quer-

-ade This boy— girl I beg your

par - don, is my ward Mis - tress Dol - ly Var - den.

**DOLLY.** *Moderato.* Dol - ly Var - den Dol - ly Var - den

**DICK.** Oh! Dain - ty Dol - ly Dain - ty Dol - ly

DICK.

She walked in - to my heart From there she'll ne'er de - part With Dol - ly near my life would

be complete Oh! dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a sum - mer gar - den

Oh! dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a sum - mer gar - den

Oh! dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a sum - mer gar - den

Much sweet - er than the rose, No fair - er flow - er grows With Dol - ly near my life would be com -

Much sweet - er than the rose, No fair - er flow - er grows With Dol - ly near his life would be com -

Much sweet - er than the rose, No fair - er flow - er grows With Dol - ly near his life would be com -

PRINCIPALS with CHORUS.

I. plete. Dol - - ly Var - den,

D. Dol - - ly Var - den, Dol - - ly

L. plete. Dol - - ly Var - den,

A. plete. Dol - - ly Var - den,

H. plete. Dol - - ly Var - den,

D. plete. Dol - - ly Var - den,

G. plete. Dol - - ly Var - den,

M. plete. Dol - - ly Var - den,

C. plete. Dol - - ly Var - den,

F. plete. Dol - - ly Var - den,

plete. Dol - - ly Var - den

plete. Dol - - ly Var - den

plete. Dol - - ly Var - den



Dol-ly Var-den, Var-den, Var-den, He loves her lit-tle an-kles and her  
 Var-den He loves my lit-tle an kles and her  
 Dol-ly Var-den, Var-den, Var-den, He loves her lit-tle an-kles and her  
 He loves her lit - tle an - - kles and her  
 He loves her an - - kles and her  
 I love her lit - tle an - - kles and her  
 He loves her lit - tle an - - kles and her  
 He loves her lit - tle an - - kles and her  
 He loves her lit - tle an - - kles and her  
 I love her lit - tle an - - kles and her  
 Dol-ly Var-den Var-den Var-den He loves her lit-tle an-kles and her  
 He loves her tit - tle an - - kles and her  
 He loves her an - - kles and her  
 He loves her lit - tle an - - kles and her

L. feet.  
 D. feet.  
 L. feet.  
 A. feet.  
 H. feet.  
 D. feet.  
 G. feet.  
 M. feet.  
 C. feet.  
 F. feet.  
 feet.  
 feet.  
 feet.  
 feet.  
 feet.  
*ff*  
 4524

## Lovable Love.

(Quartet and Chorus.)

## No 13.

Allegretto, non troppo.

Piano.

The piano score for 'Lovable Love' is written in 4/4 time and consists of five systems of music. The first system begins with a *ff* (fortissimo) dynamic. The second system features a *sf* (sforzando) dynamic. The third and fourth systems also begin with a *sf* dynamic. The fifth system concludes the piece. The score is written for piano with a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, and dynamic markings.

1st verse LUCETTE. We long to love, with a love that loves, The love that loves for -  
 2d verse ALICE. long to love, with the love that loves, A love that loves ca -

ev - er. For love which loves to love such a love, Is love that naught may  
 ressing; The love which loves to be lov - a - bly loved, Is love that loves love's

sev - er.  
 pressing

1st verse MARLOW. This lov - a - ble love is a love that loves To  
 2d verse CRAGSBY. A lov - a - ble love loves love to love A

love with - out en - deav - - or; Love loves to love the  
love that loves con - fess - - ing, For love loves love to

love it — loves, With love — that's — lov - ing ev - er  
lov - ing - ly love Which nev - er — keeps you guess - ing

## LETITIA

Ho! for the lov - a - ble love — that — loves, The love that loves for -  
ALICE

## MARLOW.

Ho! for the lov - a - ble love that loves, The love that loves for -  
CRAGSBY.

*fp*

ev - er. Ho! for the love that loves — to — love, With a

love that naught may — sev - er. Then Ho! for the

love that loves to love, With a love that naught may sever

love that loves to love, With a love that naught may sever

CHORUS.

SOP.  
Ho! for the lov - a - ble love that loves, The

ALTO.  
Ho! for the lov - a - ble love that loves, The

TEN.  
Ho! for the lov - a - ble love that loves, The

BASS.  
Ho! for the lov - a - ble love that loves, The

*ff*

love that love for - ev - er. Ho for the love that

love that love for - ev - er. Ho for the love that

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a major key and 4/4 time. The vocal parts have a melodic line with some rests, and the piano part provides a harmonic foundation with chords and moving lines.

loves — to — love With a love that naught may —

loves to love With a love that naught may

The second system continues the musical piece. It also features four staves with vocal and piano parts. The lyrics continue from the first system. The piano accompaniment includes some chords with accidentals (sharps and naturals) and a melodic line in the right hand.



LETITIA. *ritard 2d time only.*

Then Ho! for the love that loves to love, With a

ALICE

MARLOW

Then Ho! for the love that loves to love, With a

CRAGSBY.

sev - er. Ho! for the love that loves With a

CHORUS.

sev - er. Ho! for the love that loves With a

The musical score is arranged in five systems. The first system features Letitia's vocal line with a 'ritard 2d time only' marking. The second system shows Alice's vocal line. The third system shows Marlow's vocal line. The fourth system shows Cragsby's vocal line. The fifth system features the Chorus, with a vertical label 'CHORUS.' on the left. The piano accompaniment is at the bottom, featuring a complex melodic line with a '5' marking and a 'ritard' marking.

1. 2.

love that naught may sev-er sev-er

We

love that naught may sev-er sev-er

love that naught may sev-er sev-er

love that naught may sev-er sev-er

*rit.*

5

## No 14

## Le Savoir Faire.

SONG with CHORUS.

(Harcourt.)

Allegro moderato.

Piano.



HARCOURT.

There are signs and in-di-ca-tions Of a wom-an's in-cli-na-tions, They are  
 There are signs and in-di-ca-tions In the ma-ri-tal re-la-tions, Un-mis-

 The vocal line is in the treble staff, starting with a rest followed by a series of eighth and quarter notes. The piano accompaniment is in the bass staff, with a melody in the treble and a harmonic accompaniment in the bass. The piano part includes a 'pp' (pianissimo) marking.

fin-ger posts that mark the road, which leads straight to her heart; When a  
 tak-a-ble when wom-an wants a gown or bon-net new. There's a

 The vocal line continues with a series of eighth and quarter notes. The piano accompaniment continues with a melody in the treble and a harmonic accompaniment in the bass.

man his suit is press-ing, Waste no pre-cious time in guess-ing, But  
 chang-ing of con-di-tions, Tak-ing back of pro-hi-bi-tions, In the

 The vocal line continues with a series of eighth and quarter notes. The piano accompaniment continues with a melody in the treble and a harmonic accompaniment in the bass.

stud - y well the girl you love There are things she will im - part. Now, for  
way of stay - ing out at night An — ex - tra drink or two. There is

in - stance, should she men - tion, That it is her pa's in - ten - tion To stay  
kiss - ing and ca - ressing, Hub - by has not need of guess - ing, He

out quite late that night, She is sim - ply tell - ing you, That her  
knows full well what's com - ing By ex - per - ience he's been taught. You can

prin - ci - pal re - la - tion, Will not cause you con - ster - na - tion, Tho' you  
stake your lit - tle lif - ie, That his "teen - ie, ween - ie wif - ie," Will re -

leng-then out your vis - it till a quar - ter af - ter two. "Tic - toc!" the  
 some the old re - la - tions when the things she wants are bought. "Old man, you're

clock may go, You're safe that night you know. She  
 grow - ing young!" Sweet words and hon - ied tongue.

did not ask you late to stay. Mere - ly said, "Pa - pa's a - way."  
 She will sit up - on his knee, Swear his wife she's proud to be.

Tic - toc! "His club night too!" She gave a sign to you.  
 She will his chin ca - ress, He buys the hat and dress,

All girls pos - sess, 'tis true, "Le sav - oir faire."  
 And well he does not bless Her "sav - oir faire."

*cresc.*

HAR.

Tic - toc! "His club night too!" She gave a sign to you.\_\_\_\_  
 She will his chin ca - ress, He buys the hat and dress.\_\_\_\_

SOP.

Tic - toc! "His club night too!" She gave a sign to you.\_\_\_\_  
 She will his chin ca - ress, He buys the hat and dress.\_\_\_\_

ALTO.

TEN.

Tic - toc! "His club night too!" She gave a sign to you.\_\_\_\_  
 She will his chin ca - ress, He buys the hat and dress.\_\_\_\_

BASS.

CHORUS.

*f*

*D.S.*

All girls pos - sess, 'tis true, "Le sav - oir faire."  
 And well he does not bless, Her "sav - oir faire."

All girls pos - sess 'tis true, "Le sav - oir faire."  
 And well he does not bless, Her "sav - oir faire."

All girls pos - sess 'tis true, "Le sav - oir faire."  
 And well he does not bless, Her "sav - oir faire."

*D.S.*

*D.S.*

# The Navy.

SONG AND CHORUS.

(Letitia and Chorus.)

No 15.

Voice. LETITIA.

Brave and true the  
You may have your

Piano. *ff*

arm - y, But none of them for me. I much pre-fer the nav - y, The  
no - bles, And men of high de - gree. A - way with all the oth - ers, My

man who rules the sea. The sail-or's strong and heart-y; Knows how to love and  
Jack's the boy for me. 'Tis true he's fond of roam-ing, He — longs to sail the

*f* *p*



fight, — And when he's do - ing eith - er, 'Tis done with all his  
sea. — But when the sail - or mar - ried, The best of man is

might. —  
he. —

SOP.  
And when he's do - ing eith - er 'Tis done with all his might. —  
But when the sail - or's mar - ried, The best of man is he. — Ti-di.

ALTO.  
And when he's do - ing eith - er 'Tis done with all his might. —  
But when the sail - or's mar - ried, The best of man is he. — Ti-di.

CHORUS.  
TEN.  
And when he's do - ing eith - er 'Tis done with all his might. —  
But when the sail - or's mar - ried, The best of man is he. — Ti-di.

BASS.  
And when he's do - ing eith - er 'Tis done with all his might. —  
But when the sail - or's mar - ried, The best of man is he. — Ti-di.

I a - -

*pp*

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di -

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di -

dore the sail-or, Fight - ing man, or whal - er. Of my heart he's

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum,

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum,

[illegible]

The image shows a musical score for the song 'The Charge of the Light Brigade'. It is written for a vocal soloist and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into four measures. The vocal line starts with the lyrics 'guns are \_roar-ing, High his cour-age \_soar-ing, He is worth a -' and continues with a rhythmic pattern of 'dum, Ti-di - dum, Ti-di -'. The piano accompaniment consists of a right hand playing a rhythmic pattern of eighth and sixteenth notes, and a left hand playing a simple bass line. The score is written on a grand staff with a vocal line and a piano accompaniment.

dor - ing, Oh! he is the boy for me, Ah!

dum, dum, dum, dum, dum, dum, dum, dum, dum, I a -

dum, dum, dum, dum, dum, dum, dum, dum, dum, She a -

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes. The key signature has two flats (B-flat major).

dore the sail-or, Fight - ing - man, or whal - er, Of my heart he's jail - or, Such a

does the sail - or, Fight - iug - man, or whal - er, Of her heart he's jail - or, Such a

The piano accompaniment continues with a similar rhythmic pattern, featuring a right-hand melody and a left-hand bass line. The key signature remains two flats.

Ah! When the guns are roar-ing, High his  
gal-lant chap is he. When the guns are roar-ing, High his  
gal-lant chap is he. When the guns are roar-ing, High his

cour-age soar-ing He is worth a - dor-ing. Oh, he is the boy for me. *D.S.*  
cour-age soar-ing He is worth a - dor-ing. Oh, he is the boy for me. *D.S.*  
cour-age soar-ing He is worth a - dor-ing. Oh, he is the boy for thee. *D.S.*

# For the Benefit of Man.

QUARTETTE.

(Letitia, Dolly, Lucette and Alice.)

No 16.

**Tempo di Mazourka.**

**LETITIA.**

Voice. For man we form this

Piano.

**LETITIA.**

gra-cious, grace-ful pose Grace-ful pose.  
Ver-y coy!

**DOLLY.**

Grace-ful pose, An e -  
Ver-y coy! Em -

**LUCETTE.**

Grace-ful pose Grace-ful pose.  
Ver-y coy!

**ALICE.**

pi - to - me of grace from head to toes.  
 ba - rassed thus with rose or fan we toy

Head to toes.  
 Thus we toy.

Head to toes. We hard - ly need to men - tion, To at - tract him our in -  
 Thus we toy. We hard - ly need to men - tion, To at - tract him our in -

Head to toes. We hard - ly need to men - tion, To at - tract him our in -  
 Thus we toy. We hard - ly need to men - tion, To at - tract him our in -

ten - tion, But why — Good-ness knows, But why — Good-ness  
 ten - tion, But why — Ask the boy, But why — Ask the

knows.  
 boy.

knows. This po - e - try of mo - tion for the ben - e - fit of man.  
 boy. When look become too ar - dent thus we hide each mod - est face.

This  
 And



For  
It

naught-y lit - tle flou - rish of a wick - ed, lit - tle fan.  
thus we shy - ly shrink a - way to tempt him to em - brace.

The first system of the musical score is in G major (one sharp). It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have rests in the first measure, followed by a few notes in the second measure. The piano part has a complex accompaniment with many beamed sixteenth notes in the right hand and chords in the left hand.

man we curl our tress - es Wear fur - be - lows and lace.  
makes him more am - bi - tions To say "no" though we mean "yes?"

For  
He'd

The second system continues the musical score. It also consists of four staves. The vocal parts continue with the lyrics. The piano accompaniment features a dense texture with many beamed sixteenth notes and chords. The system ends with a final chord in the piano part.

Our  
Our

man we use the pow-der box and rouge each pret-ty face Our  
not be half so zeal-ous if our feel - ings he could guess. Our

Our  
Our

win - some bits of co - que - try.  
win - some bits of co - que - try.

win - some bits of co - que - try.  
win - some bits of co - que - try.

These

These fas - ci - nat - ing wiles. Our

These fas - ci - nat - ing wiles.

Our

fas - ci - nat - ing wiles.

ten - der, lit - tle bland - ish - ments.

ten - der, lit - tle bland - ish - ments.

These

These love pro - vok - ing smiles.

These love pro - vok - ing smiles, All have a

love pro - vok - ing smiles. All have a

The first system of the musical score is in D major (two sharps). It consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "These love pro - vok - ing smiles, All have a". The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The system concludes with a forte (f) dynamic marking and a triplet of eighth notes in the vocal parts.

pur - pose def - i - nite, From lin - ger - ie to fan. That pur - pose

pur - pose def - i - nite, From lin - ger - ie to fan. That pur - pose

The second system continues the musical score. The vocal parts enter with the lyrics "pur - pose def - i - nite, From lin - ger - ie to fan. That pur - pose". The piano accompaniment continues with a steady bass line and chords in the right hand. The system concludes with a forte (f) dynamic marking and a triplet of eighth notes in the vocal parts.

is to cap - ti - vate man! man! man!

*D.S.*

is to cap - ti - vate man! man! man!

*p*

*D.S.*

Detailed description: This system contains the first vocal entry and piano accompaniment. It consists of five staves. The first four are vocal staves in treble clef with a key signature of one sharp (F#). The lyrics 'is to cap - ti - vate man! man! man!' are written below the first and third staves. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment. The music features a melodic line with eighth and quarter notes, followed by a repeat sign and a double bar line. The piano part provides harmonic support with chords and a bass line. Dynamics include *p* (piano) and *D.S.* (Da Capo).

*tr*

*tr*

Detailed description: This system continues the piano accompaniment. It consists of two staves (treble and bass clef). The music features a melodic line with eighth and quarter notes, followed by a repeat sign and a double bar line. The piano part provides harmonic support with chords and a bass line. Trills are marked with 'tr' above the notes.

*tr*

*tr*

*p*

Detailed description: This system continues the piano accompaniment. It consists of two staves (treble and bass clef). The music features a melodic line with eighth and quarter notes, followed by a repeat sign and a double bar line. The piano part provides harmonic support with chords and a bass line. Trills are marked with 'tr' above the notes. A dynamic marking of *p* (piano) is present.

*pp*

*rit.*

Detailed description: This system concludes the piano accompaniment. It consists of two staves (treble and bass clef). The music features a melodic line with eighth and quarter notes, followed by a repeat sign and a double bar line. The piano part provides harmonic support with chords and a bass line. Dynamics include *pp* (pianissimo) and *rit.* (ritardando).

# The Lay of the Jay.

No 17.

DOLLY.

Lyric by  
STANISLAUS STANGÉ.

Music by  
JULIAN EDWARDS.

*Moderato.* *DOLLY.*

Voice.

Piano. *ff* *pp*

1. Once there was a lit-tle  
2. Now this sil - ly lit-tle

jay - bird, A rath - er an - cient jay - bird, Who lived on the top of a  
jay - bird, This id - i - ot - ic jay - bird, A flat-tered lit-tle fool was

tree No wi - fie did he own, So he tur-ned all a - lone, "And  
he. He wiped her tears a - way, Say-ing, "Let me be your jay." "I

that's the way to live" sang he. \_\_\_\_\_ He \_\_\_\_\_ trilled his mer - ry  
 think that's what you are? said he. \_\_\_\_\_ He \_\_\_\_\_ o - pened up some

lay, Oh, he was a jol - ly jay, Un - til he met a pret - ty mock - ing  
 wine, Then in - vit - ed her to dine, She said: "I can't re - fuse you naught - y

bird. \_\_\_\_\_ She had a full de - sign, With the jay she meant to  
 had!" \_\_\_\_\_ His heart got in his head, Then he asked her if she'd

dine, Of his eat - a - bles and drink - a - bles she'd heard. \_\_\_\_\_  
 wed: \_\_\_\_\_ She an - swered when she'd eat - en all he had. \_\_\_\_\_

“Peep! Peep! What a hand-some bird” said she. “Peep!  
 “Peep! Peep! You are much too old,” said she. “Peep!”

Peep! Much o-bliged to you,” said he. Peep! Peep! Peep! Then she  
 Peep! Much o-bliged to you,” said he. Peep! Peep! Peep! Then she

heaved a heav-y sigh “You are dang'-rous Mis-ter Dick-ie, it is  
 winked the oth-er eye — And with a flip-pant scorn-ful laugh, she

time I say good-bye! Peep! Peep! Why did I chance to meet,  
 left him “on the fly!” Peep! Peep! Full sad-ly said the jay,



Peep! Peep! With a jay so wond'rous sweet Peep! Peep! Peep! From the  
 Peep! Peep! For ex - pe - rience we must pay. Peep! Peep! Peep! Out of

heights of joy I fall, But 'tis bet - ter to have loved and lost, than  
 me she took a fall, But 'tis bet - ter to have loved and lost, than

not have loved at all. "Peep! Peep! Peep! said  
 not have loved at all. "Peep! Peep! Peep! said

*pp*

she.  
 he.

*ff*

## Ensemble.

No 18.

*Andante moderato.*

Piano.

The musical score is written for piano and voice. The piano introduction consists of three systems of music. The first system has a treble staff with a trill on the first note and a bass staff with a series of chords. The second system continues the piano accompaniment. The third system shows the piano part with more complex chordal textures. The vocal entry, marked 'DICK.', begins in the fourth system. The lyrics are: 'Fair maid I thank you for your thought A gen-tle deed with kind-ness fraught'. The vocal line is in the treble staff, and the piano accompaniment continues in the bass staff.

*Andante moderato.*

Piano.

DICK.

Fair maid I thank you for your thought A gen-tle deed with kind-ness fraught

LETITIA.  
Our cap-tain is sar-cas-tic      Yes most sar-cas-tic

DOLLY.  
Our cap-tain is sar-cas-tic      Yes most sar-cas-tic

LUCETTE.  
Our cap-tain is sar - cas - tic

ALICE.  
Our cap-tain is sar - cas - tic

DICK.  
Our cap-tain is sar - cas - tic

CHORUS.  
SOP.      Most sar - cas - tic.  
ALTO.      Most sar - cas - tic.

DICK.  
For this your heart-less cru-el note Naught care I      not one sil-ver goat.

HAR.  
His heart is most e - las - tic,

GAY.  
His heart is most e -

MARL.  
His heart is most e -

CRAGS.  
His heart is most e -

las - tic

Cheer up my boy there's more to love,

las - tic

las - tic

TEN.  
Most e - las - tic

BASS.

CHORUS.

HAR.

With Gay-spark Bell-ville be not vexed I think

GAY.

You're not the first to 'get the glove'!

LETITIA.

My an-ger, sir, you

he'll get the mit-ten next.

have in-curred Like Dol-ly I have pledged my word.

FAIRFAX.

Ay! this I swear up -

on my life. She's pledged her word to be my wife.

DICK.  
For ev - er I this day shall rue, All maids are false, all

love un - true.

CHORUS.

All maids are false all love un - true. —

All maids are false all love un - true. —

Moderato.

DICK.

§

1. 'Tis said of a maid, she'll  
man had a soul by

truth for swear, 'Tis said she is false as she is fair, That  
love un-worn; A maid left his heart all tatter'd and torn, This

DOLLY.

'Tis  
I

love nev-er lives in her heart, O!  
is a most pit - i - ful wail, O!

*p*

Heart O! heart O!  
Wail O! wail O!

*p*

Heart O! heart O!  
Wail O! wail O!

*p*

CHORUS.

said that a maid knows not her mind That she has no heart which  
think that the man a way will hie! The poor lit-tle maid she'll

is un-kind But un-like a man, she's not been blind. From her  
weep and sigh, But they'll both for-get and tears soon dry. A —

LETITIA. 2/4  
Sing

love shall nev-er part O!  
sad but truth-ful tale O!

*pp* part O! part O!  
tale O! tale O!

*pp* part O! part O!  
tale O! tale O!



## Allegretto.

hey!\_ for the hearts that trem-ble and sigh! Sing hey!\_ for the hour when

*pp*

love is nigh. Sing hey! for the swain who would glad-ly die For

love and the maid of his heart O!

CHORUS.

Sing hey!\_ for the hearts that tremble and sigh! Sing

Sing hey! for the hearts that tremble and sigh! Sing

*p*

hey! for the hour when love is nigh, Sing hey! for the swain who would glad ly die For

1. 3/4 1/2 HAR. When the pow'r of love we

DICK.

2. A

love and the maid of his heart O! heart O!

love and the maid of his heart O! heart O!

6

*p*

LETITIA.

DOLLY.

LUCETTE.

ALICE.

HAR.  
mor-tals feel How the heart doth beat, the poor brain reel There's naught on earth, in

DICK.

GAY.

MARL.

CRAGS.

FAIRFAX.

CHORUS.

There's naught on earth, in

There's naught on earth, in

There's naught on earth, in

There's naught on earth, in

*f*

heav'n a-bove Can e-qual the joy of love sweet love.

heav'n a-bove Can e-qual the joy of love sweet love.

heav'n a-bove Can e-qual the joy of love sweet love.

heav'n a-bove Can e-qual the joy of love sweet love.

heav'n a-bove Can e-qual the joy of love sweet love.

heav'n a-bove Can e-qual the joy of love sweet love.

heav'n a-bove Can e-qual the joy of love sweet love.

heav'n a-bove Can e-qual the joy of love sweet love.

*fff*

Andante con moto.

LETITIA.

Love is the hearts dear - est - mas - ter, Love

DOLLY.

*un poco rit.*

thro all storm and dis - as - - ter Though care and

sor - row - pur - sue - Love will tri - umph.

For - ev - er

Prove true - For - ev - er

true.  
 true.  
*p*  
 Love is the heart's dear-est mas - - ter Love thro' all  
*p*  
 Love is the heart's dear-est mas - -  
*p*  
 Love is the heart's dear-est mas - - ter Love thro' all  
 Love is the heart's dear-est mas-ter.  
*p*  
 Love \_\_\_\_\_ is mas-ter. Love is  
*p*  
 Love \_\_\_\_\_ is mas-ter. Love is  
*p*  
 Love is mas - - ter.  
 Love is mas - - ter. Through  
*p*

Love is the heart's dear-est mas-ter

storm and dis-as-ter Though sad eyed sor-row

ter Through storm and dis-as-ter Though

storm and dis-as-ter Though sad eyed sor-row aye pur-

Love thro' all storm and dis-as-ter

mas-ter. Though sad eyed

mas-ter. Though sad eyed

Through storm and dis-as-ter,

storm and dis-as-ter Though sor-row

*cresc.*

aye, pur - sue — Yet, love will tri - umph  
 sor - row aye pur - sue Yet, love will  
 sue Yet love will tri - umph  
 Yet love will tri - umph, Yet, love will tri -  
 sor - row aye, pur - sue, Love will  
 sor - row aye, pur - sue, Love will  
 Tho' sad eyed sor-row aye, pur-sue, Yet, love will tri-umph  
 aye pur - sue, Love will tri - - umph Love



Love is the

Love is the

love prove true.

tri - umph, prove true.

love prove true. Love is the heart's dear-est

umph.

tri - umph, prove true.

tri - umph, prove true.

Yet, love will tri - umph, Yet, love prove true.

prove true. Love is

Love is mas - ter.

Love is mas - ter.

Love is mas - ter.

*pp*

*pp*

*pp*

*p*

heart's dear-est mas-ter Love through all storm and dis -

heart's dear-est mas-ter Love through all storm and dis -

Love is mas-ter. Through storm and dis-

Love is mas-ter. Through storm and dis -

mas-ter. Through storm and dis - as-ter

Love is the heart's dearest mas-ter, Through all

Love is mas-ter.

Love is mas-ter.

For Love is mas-ter.

mas-ter Through storm and dis-as-

Love is mas-ter.

Love is mas-ter.

*tr*

as - - ter. Though care and sor - row pur -

as - - ter. Though care and sor - row pur -

as - ter. Tho' sad eyed sor-row aye, pur -

as - ter. Yet love will tri - umph

Tho' sad eyed sor-row aye, pur - sue

storm and dis - as - ter. Yet,

Love is mas - ter.

Love is mas - ter.

Through storm and dis - as - - - - ter Yet,

- ter. Tho' sad eyed sor - row

Love is mas - ter.

Love is mas - ter.

Love is mas - ter.

Through storm and dis - as - - - - ter Yet,

- ter. Tho' sad eyed sor - row

sue. Love will tri-umph For ev-er true.

sue. Prove true Be ev-er true.

sue. Yet, love will tri-umph Love prove true.

Yet, love will tri-umph Love prove true.

Yet, love will prove true. Yet, love will prove true.

love, yet love will tri-umph, love prove true.

Yet, love will prove, prove true.

Yet, love will prove, prove true.

love will tri-umph love prove true.

aye, pur-sue. Yet, love will prove, prove true.

Love is a

Love is a

Love is the world's great-est pow - - er, Love is the soul's fair - - est  
 Love \_\_\_\_\_ is the world's pow'r Love \_\_\_\_\_ is the  
 Love \_\_\_\_\_ is the world's pow'r Love \_\_\_\_\_ is the  
 Love is the world's great-est pow'r  
 Love's \_\_\_\_\_ the world's pow'r Love's \_\_\_\_\_ the  
 Love is the world's great-est pow'r  
 Love is the world's great-est pow'r  
 Love is the world's pow'r Love is the  
 Love is the world's pow'r Love is the  
 pow'r. Love is the world's great-est pow'r.  
 pow'r. Love is the world's great-est pow'r.  
 pow'r. Love is the world's great-est pow'r.

The musical score is written for voice and piano. The vocal part consists of a single melodic line with lyrics. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into systems, with the vocal part and piano accompaniment parts clearly delineated.

Love is the best this life can give,  
 flow - er Love is the best this life can give,  
 soul's flow'r Love is the best this life can give,  
 soul's flow'r Love is the best this life can give,  
 Love is the soul's fair-est flow'r And he who loves not doth not  
 soul's flow'r Love's the best this life can give And  
 Lov is the soul's fair-est flow'r Love is the best life can  
 Lov is the soul's fair-est flow'r Love is the best life can  
 soul's flow'r Love the best this life can give  
 soul's flow'r Love the best this life can give  
 Love is the soul's fair-est flow'r. Love is the best life can  
 Love is the soul's fair-est flow'r. Love is the best life can

*cresc.*

And he who loves not doth not live Ah! Ah! Ah!

And he who loves not doth not live He who loves not,

And he who loves not doth not live He who loves not,

And he who loves not doth not live

live He doth not live He who loves not,

he who loves not doth not live He who loves not,

give, Who loves not doth not live

give, Who loves not doth not live

He who loves not doth not live

He who loves not doth not live

give, Who loves not doth not live.

give, Who loves not doth not live.

*allarg.*

*pp*

[illegible]



4524

*Tempo Primo.*

# The Girl You Love.

## No 19.

DICK.

Lyric by  
STANISLAUS STANGÉ.

Music by  
JULIAN EDWARDS.

Valse lento.

Piano. *f*

The piano introduction is in 3/4 time, marked 'Valse lento'. It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The bass line consists of chords and single notes.

DICK.

There's one thing worth the  
A wom - an's heart no

The first line of the song is in 3/4 time. The vocal line (Dick) starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).

hav - ing here, 'Twas sent down from the skies. This  
gold can buy, All time has proved this so. The

The second line of the song continues the melody. The vocal line (Dick) has a long note on 'skies' and a short note on 'This'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).

some - thing more than price - less dear, With - in a wom - an  
love - light in your sweet - hearts eye, Is worth all else be -

The third line of the song continues the melody. The vocal line (Dick) has a long note on 'dear' and a short note on 'With'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).

lies, \_\_\_\_\_ It is her heart, her pre - cious love, With  
low, \_\_\_\_\_ You may be rich, you may be poor Of

The first system of the musical score for 'Girl you love'. It features a vocal line in G major (one flat) and a piano accompaniment. The vocal line has a melodic line with some grace notes and a lower line. The piano accompaniment consists of a treble and bass staff with chords and single notes.

out it all is rue, \_\_\_\_\_ You luck - y boy shout  
world - ly goods have few, \_\_\_\_\_ But you may sing: \_\_\_\_\_

The second system of the musical score. The vocal line continues with a melodic line and a lower line. The piano accompaniment features a treble staff with chords and a bass staff with single notes.

loud with joy, If the girl\_ you love, loves you! \_\_\_\_\_ If the  
I'm a King! If the girl\_ you love, loves you! \_\_\_\_\_

The third system of the musical score. The vocal line includes a key signature change to D major (two sharps) for the final phrase. The piano accompaniment features a treble staff with chords and a bass staff with single notes.

girl\_ you love, loves you, \_\_\_\_\_ If your heart\_ be staunch and

The fourth system of the musical score. The vocal line continues with a melodic line and a lower line. The piano accompaniment features a treble and bass staff with chords and single notes.

First system of the musical score. The vocal line (treble clef) begins with the word "true" and continues with "A King-dom your own, Her heart is your throne, If the". The piano accompaniment (grand staff) features a steady bass line with chords in the right hand.

Second system of the musical score. The vocal line continues with "girl you love, loves you" and "If the girl you love, loves". The piano accompaniment includes a *ff* (fortissimo) dynamic marking. The system concludes with a double bar line.

Third system of the musical score. The vocal line continues with "you" and "If your heart be staunch and true, A King-dom you". The piano accompaniment continues with chords and a steady bass line.

Fourth system of the musical score. The vocal line concludes with "own, Her heart is your throne, If the girl you love, loves you." followed by a double bar line. The piano accompaniment includes a *rit.* (ritardando) marking and ends with a double bar line.

# The Song of the Sword.

SONG.

Fairfax and Male Chorus.

No 20.

Marziale. FAIRFAX.

Voice.

Piano.

No  
No

song I sing of gold - en ring, No lay - of la - dies fair, — No  
 song I sing of an - cient King, No lay - of mins - tre! bold, — No

ser - e - nade — to vir - gin maid, No lov - ers' ten - der air. — No  
 ryth - mic rhymes of won - d'rous climes, No ode to Gods of old — No

*ff*

cu - pid's tune, No an - tique rune; By me — they are ab - horred, — But  
 song of June, Or sil - ver moon, By me — they are ab - horred, —

all my days I'll sing the praise, Of my be - loved — sword. —

TEN.

CHORUS.  
BASS.

No

But

cu - pid's tune, No an - tique rune, By me they are ab - horred, — But

all my days I'll sing the praise of my be - loved sword. Then

all my days— I'll sing the praise of my be - loved sword.

The piano accompaniment consists of a treble and bass staff. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

sing, sing— the song— of the sword— The

*mf*

The piano accompaniment continues with a consistent rhythmic pattern, featuring chords in the treble and a more active bass line.

song of the blade of steel. His

The vocal line features a long, flowing melody that spans across the system, with a slur indicating a continuous phrase.

trust - y sword— The sol - diers— hoard; His

The system concludes with the vocal line ending on a sustained note, and the piano accompaniment providing a final harmonic support.



first his last ap - - peal.

Sing, sing of the sword we sing, our

hearts beat in ac - - cord; The

sword we praise! Ay! All our days, We'll

sing — the song of the sword. —

Sing, sing, — the song — of the sword, — The  
 Sing sing — the song — of the sword, — The

song of the blade of steel. — His  
 song of the blade of steel. — His

trust - y sword the sol - dier's hoard, His

first, his last ap - - peal,

*pp* Sing, sing, of the sword we

sing, our hearts beat in ac -

*cresc.*

cord; The sword we praise! Ay! all our

The sword we praise! Ay! all our

*ff*

days we'll sing the song of the sword.

days we'll sing the song of the sword.

1. 2.

# Brides and Grooms.

No 21.

OCTETT.

Letitia, Dolly, Lucette, Alice,  
Harcourt, Dick, Marlowe and Cragshy.

Moderato.

LETITIA and DOLLY.

LUCETTE and ALICE.

HARCOURT and DICK.

MARLOWE and CRAGSBY.

Re - hold each

tim id bride.

Blush-ing sweetly

Look on each no - ble groom.

at his side. Be-hold each

Go ing brave - ly to his doom.

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major (one sharp). The bottom two staves are piano accompaniment. The lyrics are: "at his side. Be-hold each" on the first line, and "Go ing brave - ly to his doom." on the second line. The piano part features a flowing melody in the right hand and a steady bass line in the left hand.

tim - id bride. Blush-ing sweetly

Look on each

Look on each no-ble groom.

The second system of the musical score continues the vocal and piano parts. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The lyrics are: "tim - id bride. Blush-ing sweetly" on the first line, "Look on each" on the second line, and "Look on each no-ble groom." on the third line. The piano part continues with a similar melodic and harmonic structure to the first system.

at his side.

Go - ing brave-ly

Go - ing brave - - ly to his doom.

The first system of the musical score consists of five staves. The top four staves are vocal parts in G major (one sharp). The first two staves have lyrics 'at his side.' The third staff has lyrics 'Go - ing brave-ly' and the fourth staff has lyrics 'Go - ing brave - - ly to his doom.' The piano accompaniment is on the bottom staff, featuring a melody in the right hand and chords in the left hand.

See, oh see the wed - ding belles.

Ding, dong, ding, dong.

Hear, oh! hear the mar-riage bells.

Ding, dong, ding, dong.

The second system of the musical score continues with five staves. The top four staves are vocal parts. The first staff has lyrics 'See, oh see the wed - ding belles.' The second staff has lyrics 'Ding, dong, ding, dong.' The third staff has lyrics 'Hear, oh! hear the mar-riage bells.' The fourth staff has lyrics 'Ding, dong, ding, dong.' The piano accompaniment is on the bottom staff, featuring a melody in the right hand and chords in the left hand.

Ding, — dong, — ding, — dong, — dong. Ding, dong, ding, dong, ding,

Ding, dong, ding, dong, dong. Ding, dong, ding, dong, ding,

Ding, dong, ding, dong,

dong ding, dong, ding, dong, ding, dong.

dong, ding, dong, ding, dong, ding, dong. Sweet-heart, lit - tle

dong, ding, dong, ding, dong, ding, dong, ding, dong.



sweet-heart, will you love me on - ly? Sweet-heart, pret-ty sweet-heart, nev-er leave me

LETITIA and DOLLY.

None may read the fu - ture, So I can-not an - swer But I will en -  
 lone - ly.

deav - our To love you all I can, sir.

Sweetheart, lit-tle sweet-heart, will you love me

on - - ly Sweet-heart, pret - ty sweet - heart nev - er leave me

None may read the fu - ture So I can - not an - swer, But I will en -  
lone - ly.

deav - our to love you all I can, sir, Oh! the wed - ding

• bells are ring - ing                      A \_ mer-ry, mer-ry mar-riage tune, Hap-py are the

Oh! the wed-ding bells are ring-ing,                      A mer-ry mar-riage tune.

This system contains the first two staves of the musical score. The first staff is a vocal line in G major (one sharp) with lyrics '• bells are ring - ing                      A \_ mer-ry, mer-ry mar-riage tune, Hap-py are the'. The second staff continues the vocal line with lyrics 'Oh! the wed-ding bells are ring-ing,                      A mer-ry mar-riage tune.' The piano accompaniment consists of two staves: the right hand plays a melody of eighth and sixteenth notes, while the left hand provides a bass line with chords and single notes.

lov - ers true.                      Who mate in ro - sy June. —

Hap-py are the lov - ers true Who mate in ro - sy June. —

This system contains the next two staves of the musical score. The first staff continues the vocal line with lyrics 'lov - ers true.                      Who mate in ro - sy June. —'. The second staff continues with lyrics 'Hap-py are the lov - ers true Who mate in ro - sy June. —'. The piano accompaniment continues with the right hand playing a melody and the left hand providing harmonic support with chords and single notes.

Oh! the wed-ding bells are ring-ing a mer - ry, mer - ry mar-riage tune,

Oh! the wed-ding bells are ring-ing mer - ry, mer - ry mar-riage tune,

Hap - py are the lov - ers true who mate in ro - sy, ro - sy June.

Hap - py are the lov - ers true who mate in ro - sy, ro - sy June.

*rit.*

Andante mod<sup>o</sup>DOLLY. *SOLO.*

Yodel.

HARCOURT. *SOLO.*

But wait, where shall we spend our hon-ey-moon?

DOLLY. *SOLO.*  
Yodel.  
La-lai u la

HARCOURT and DICK.

LET. and DOLLY.

The wed-ding bells are ring-ing a mer-ry marriage

The wed-ding bells are ring-ing a mer-ry marriage

tune, A - mong the Alps in Switz - er - land, We'll spend — our hon-ey -

tune, A - mong the Alps in Switz - er - land, We'll spend our hon-ey -

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is D major (two sharps). The vocal parts have lyrics: "tune, A - mong the Alps in Switz - er - land, We'll spend — our hon-ey -". The piano accompaniment features a melody in the right hand and chords in the left hand. There are triplets marked with a '3' in both the vocal and piano parts.

moon. La lai u, la

moon.

The second system of the musical score continues the vocal and piano parts. It also consists of four staves. The vocal parts have lyrics: "moon. La lai u, la" and "moon.". The piano accompaniment continues with the same melodic and harmonic patterns as the first system. The key signature remains D major.

This musical score is for page 185 and consists of five systems of staves. The key signature is two sharps (F# and C#). The notation includes treble and bass clefs, with some systems using grand staves. Dynamic markings include *pp* (pianissimo), *ppp* (pianississimo), and *pppp* (pianissimissimo). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and chords. The first system has a *pp* marking in the first staff. The second system has a *pp* marking in the second staff. The third system has a *pp* marking in the third staff. The fourth system has a *ppp* marking in the first staff. The fifth system has a *pppp* marking in the fifth staff. The score concludes with a double bar line.

## No 22.

## Finale II.

Principals and Chorus.

Allegretto moderato. DOLLY.

Voice. Oh! I'm no long - er

Piano. *ff* *p* *fp*

Dol - ly Var - den, Oh! you dar - ling beg your par - don That kiss was sim - ply great,

Praps'cause I've had to wait, But Dol - ly now will make up



LETITIA. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-dou

DOLLY. for lost time, Oh! I'm no long-er Dol-ly Var-den,

LUCETTE. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-dou

ALICE. she's no long-er Dol-ly Var-den, For that kiss she begs our par-dou

HARCOURT. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-dou

DICK. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-dou

GAYSPARK. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-dou

MARLOWE. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-dou

CRAGSBY. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-dou

FAIRFAX. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-dou

CHORUS. Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-dou

*ff*

L.  That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

D.  That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

L.  That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

A.  That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

H.  That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

D.  That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

G.  That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

M.  That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

C.  That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

F.  That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

 That kiss was simply great, P'raps 'cause she's had to wait But Dol-ly now will make up for lost

 That kiss was simply great, P'raps 'cause she's had to wait But Dol-ly now will make up for lost

 That kiss was simply great, P'raps 'cause she's had to wait But Dol-ly now will make up for lost

 That kiss was simply great, P'raps 'cause she's had to wait But Dol-ly now will make up for lost

time. Dol - ly Var - den Dol - ly

time. Dol - ly Var - den Dol - ly Var - den

time. Dol - ly Var - den Dol - ly

time. Dol - ly Var - den He

time. Dol - ly Var - den He

time. Dol - ly Var - den I He

time. Dol - ly Var - den He

time. Dol - ly Var - den He

time. Dol - ly Var - den I He

time. Dol - ly Var - den Dol - ly

time. Dol - ly Var - den He

time. Dol - ly Var - den He

time. Dol - ly Var - den He

L. Var - den, Var - den, Var - den. He — loves her lit - tle ank - les and her  
 D. He loves my lit - tle ank - les and her  
 L. Var - den, Var - den, Var - den. He — loves her lit - tle ank - les and her  
 A. loves her lit - tle ank - les and her  
 H. loves her ank - les and her  
 D. loves her lit - tle ank - les and her  
 G. loves her lit - tle ank - les and her  
 M. loves her lit - tle ank - les and her  
 C. loves her lit - tle ank - les and her  
 F. love her lit - tle ank - les and her  
 Var - den, Var - den, Var - den. He — loves her lit - tle ank - les and her  
 loves her lit - tle ank - les and her  
 loves her ank - les and her  
 loves her lit - tle ank - les and her







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